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THE MAGIC LANTERN GAZETTE

Magic Lantern Society of United States and Canada

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2006 Magic Lantern Convention Update

Dear Magic Lantern Society Members,

Planning is well underway for the next convention to be held in Seattle, Washington in 2006. I hope you will mark your calendar.

Remembering the great times we had last year in San Antonio makes us all look forward to the next get together. We will try to develop an interesting, informative, educational, and entertaining program. To that end we need to hear from potential presenters. If you have ever thought of doing a magic lantern show this is the best venue; practice in front of your peers. We are very understanding and easily entertained. We invite veteran performers, amateur historians, and particularly, first timers.

Convention dates are Friday through Sunday, July 6 - 9, 2006. The theme for the convention is "Reflections of the Past". There will be three awards given for presentations; our world famous "Red Cabbage Award"; the Joe Koch Historical Award; and the new Leora Wells research award.

Please email me back if you think you will attend and would like to present a program. It can be any length from 15 minutes, to, a maximum of 45 minutes. The schedule is flexible and the NW group will help with any equipment or supplies needed.

Thank you and have a happy summer.
Ralph Shape
rshape@compuserve.com

INSIDE

- President's Message
- Missionary Photographs and the World's Largest Screen
- Research Committee Begins Work
- Photographic Lantern Slides

Research Note: New York State Instructional Slides

By Terry Borton

When you see a catalog note about 154 cubic feet of lantern material, you know that either you've struck it rich, or you've found too much of a good thing.

That was my predicament, when, while searching for McAllister catalogs at the New York State Public Library in Albany, I also did a search for "magic lantern", and found this reference. I spent a very short time exploring it. This "Note" is tentative, and intended to encourage someone else to explore further, either in New York, or in other state libraries, looking for similar material.

continued page 11

President's Letter
By Sharon Koch

CONVENTION:

I know there is a world out there in addition to our 2006 convention planning, especially since I am president of another organization this year, and I've spent the summer working on home landscaping. However, I've enjoyed the time spent working with our Northwest group to put this event together. I hope you come to Seattle next July and enjoy the fruits of our labor. Our convention dinner and Terry Borton's Magic Lantern Theatre show will be held in an old building that is on the National Historic Register. And check out the convention page on the website for our convention logo, designed by Larry Cederblom. Many thanks to Dorothy Easterday and our webmaster, Dick Hurley, for keeping the page up to date. Ralph Shape reports that he has over 10 show presentations signed up already.

Would you all look back in your piles of photos for pictures taken at previous conventions? If you find some, please contact me. We are putting a program together, featuring previous conventions. I promise to return them! The sooner I receive the photos, the better the program production (I hope).

INTERNET WEBSITE:

If you have access to our website, please check out our "Related Links" page. It is growing! And if you find a site that isn't on the page, contact Dorothy Easterday (ozma@tscnet.com), so we can add it. While you're on the website, check out the other pages. New information just keeps mysteriously appearing.

Also, check out the Magic Lantern Society website. They have included some photos from the Birmingham Convention in April.

NOMINATIONS:

It's time once again to nominate officers for 2006. Please consider who you would like to see in the officer positions, fill in the form, and send the form to Ralph Shape. We will send out the voting ballot next year.

I hope you have all enjoyed summer travels and visits. If you have lantern related stories to tell, like coming across an unexpected find during your travels, share them. Write up a report and sent it to our editors. If you have recently given a show somewhere, let us know. It's fun to read about other members' experiences.

That's it for now. Until we talk again, be safe and continue to share the magic of the lantern.

Magic Lanterns, Missionary Photographs, and the World's Largest Screen
By Christopher Anderson, Drew University

During the summer of 1919 American Methodists celebrated the progress of global missionary advance by holding an extravagant and expensive missionary exposition at the state fairgrounds in Columbus, Ohio. This so-called "Methodists World's Fair" was organized by leaders from the two largest branches of American Methodism in the early twentieth century - the Methodist Episcopal Church and the Methodist Episcopal Church, South. Churchgoers from both Methodist denominations as well as curious non-Methodist gathered in Columbus for the three-week festival christened, The Centenary Celebration of American Methodists Missions, to commemorate the work of John Stewart, an African American missionary to the Wyandot Indians of Ohio. Over one million visitors paid a half-dollar admission fee to tour large internationally-themed pavilions and to view detailed exhibits containing Africans, Asians, and South Americans converted to Christianity under the auspices of Methodist foreign missionary societies.

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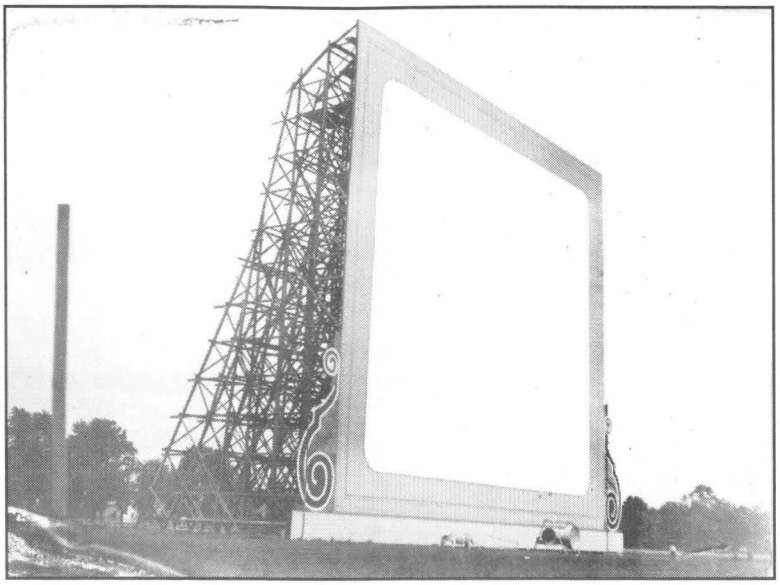


The pavilions at the missionary exposition showcased the perceived living conditions and unfamiliar religious practices of persons considered 'foreign'. In these buildings material artifacts were housed in wood and glass curios while items such as spears and shields were displayed along the walls of the pavilion. A rented Ferris wheel, World War I airplanes, the Cincinnati Symphony Orchestra, and the "world's largest" stereopticon and picture screen provided entertainment for Methodist crowds. Coca-cola booths, lemonade stands, and church restaurants straddled the Methodist midway for purposes of quenching the thirst and appetites of excited Protestants during their travels into the buildings and throughout the grounds.

During the evenings these same visitors would enter the racetrack-turned-Methodist outdoor theater in order to watch a magic lantern show on the "strange" and "exotic" peoples of the world displayed in gigantic proportions before their eyes. They wanted to see missionaries, distant landscapes, and converted Christian foreigners on the world's largest picture screen. In order to provide audiences with visual examples of the foreigner, missionaries transferred photographs of landscapes and recent Christian converts onto glass slides, projecting these images for all of Methodism to see by means of a dual-lens stereopticon (biunial). For many people at the Columbus fairgrounds it seemed as if American Methodists had brought 'the world' to central Ohio.

The use of magic lanterns and stereopticons for educational and entertainment purposes would have been familiar to many visitors in attendance at the Methodist fair. Throughout the late nineteenth and early twentieth centuries American Methodists had used magic lanterns in the local churches to illustrate the international exploits of missionaries, to showcase intercultural travelogues, and to project hand-tinted glass slides for education classes. Churches projected these images onto inexpensive muslin screens inside the sanctuary or recreational hall while a minister, traveling lecturer, or church choir provided narration and musical accompaniment.

The projection equipment used at the Centenary Celebration included the latest and largest magic lanterns, stereopticons, and motion picture projectors, which helped establish the Methodist Episcopal Church as a frontrunner in the utilization of media. The use of these projectors to throw images onto the ten-story motion picture screen created a spectacle, which highlighted the media awareness and technological prowess of the Methodist Episcopal Church. Methodist organizers wanted to educate those in attendance on the importance of missionary work and make visitors acutely aware of the need for additional workers to assist the advance of Christianity into distant countries proselytized by the Methodist Church. As a result, technicians projected photographs of missionaries, foreign peoples, and highly detailed numerical charts, which provided audiences with the opportunity to see foreign missionaries and missionary societies at work around the world.

The amount of equipment used at the exposition was believed to be unprecedented for a Christian gathering in the United States. Methodist participant Fred Smith remarked in the YMCA periodical *Association Men* that "21 moving picture machines and 50 stereopticon lanterns [were] at work most of the day and evening".[1] This prolific use of projection equipment kept visitors entertained and impressed during their visits to the exposition fairgrounds.

continued page 4

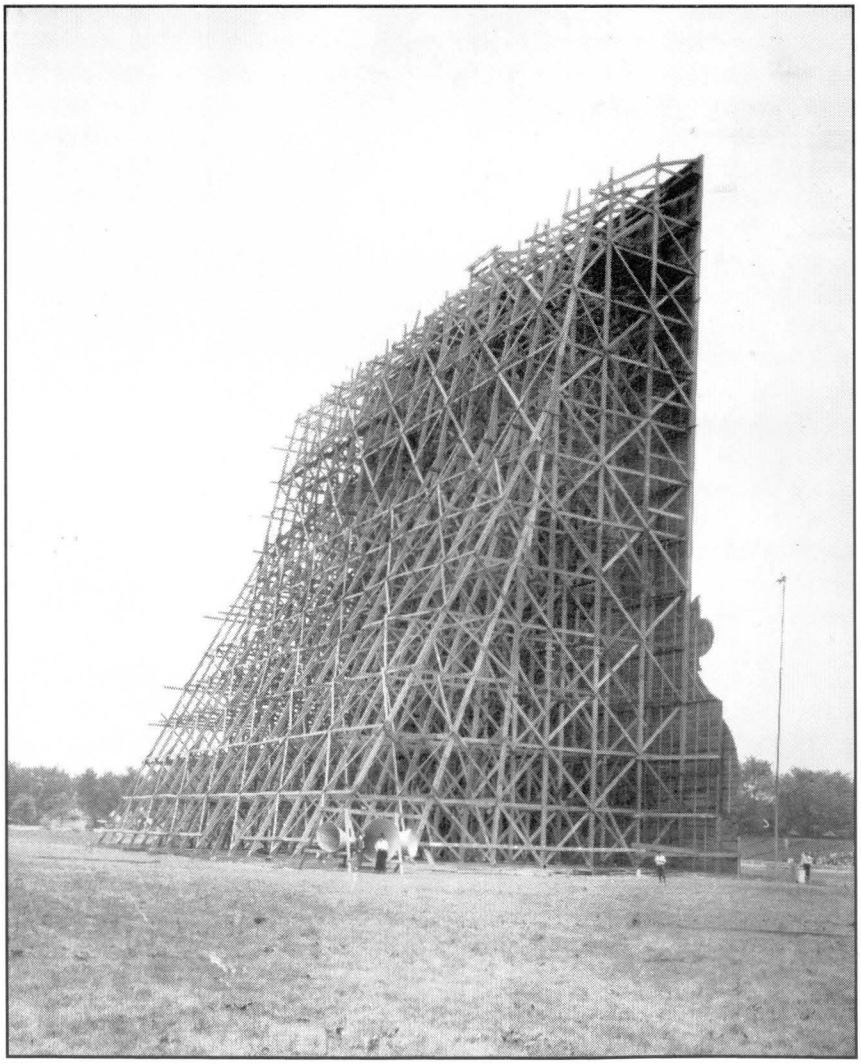
Magic Lanterns, Missionary Photographs, and the World's Largest Screen continued

The stereopticon system at the exposition used to throw images from glass slides onto the enormous picture screen, was specially designed with a dual projection lens to allow Methodists in attendance the opportunity to view in an impressive way the global reach of Methodist missions.[2] Technicians built the stereopticon in New York City and tested the equipment in Gramercy Park by projecting sample images of missionary photographs onto the side of a large building located in Manhattan on East Twenty-Third Street.[3] The intricate design of the machine and the intense heat emitted from the stereopticon required the projector to be simultaneously worked by six technicians. To prevent destruction of the images from the intense heat emitted from the projector's powerful arc lighting the glass slides were cooled by electric fans.[4]

Thousands of glass slides with images of missionaries, distant lands, and Christian converts were sent through the stereopticon at a quickened pace to satisfy the interested visitors who gathered at the large oval. Celebration organizers, including motion picture and Methodist media advocate Reverend Christian F. Reisner, demanded there be no awkward delays between slides in order to satisfy the immense crowds and to keep the images portraying the advance of the Christian world, on the screen.

Many of the glass lantern slides measured five by seven inches and were hand-painted in natural colors to recreate the mountains, grasslands, and peoples of foreign locales.These still images projected onscreen gave Methodist audiences a sense of being on location with the missionaries while at the same time the photographs provided viewers with opportunities to imagine themselves as active participants on a journey to evangelize the world. Larger glass slides measuring five by twenty inches provided viewers with a panoramic glimpse of the missionized landscapes. Each slide framed a specific location of Methodist missionary work and gave viewers a sense of physical presence and ownership of foreign fields as they gazed at images of Methodist missionaries using donated monies to save the world for Christ.

The slides were an effective way to introduce American Protestants to Methodist missionary work overseas. These images gave audiences, who might only see people from outside the U. S. in *National Geographic*, an opportunity to gaze at the actual lands trod by Christian missionaries and view "real life images of strange peoples of the earth photographed by men and women who lived among them."[5] Each night, as the sun went down over Columbus, Methodists gathered by the thousands at the racetrack oval with cups of lemonade in hand to observe these photographs projected onto a large white screen of previously unimaginable dimensions. No one in the United States had ever sat in front of such a large picture screen.The missionary photographs viewed during the warm central Ohio evenings exaggerated the size of the participants and were pertinent to the enormous task at hand - the evangelization of the entire world for Christianity.



The picture screen built for the 1919 exposition was the largest viewing instrument ever constructed. Local newspapers and Methodist periodicals championed the mammoth screen as "the largest screen in the world".[6] Exposition organizers hired dozens of carpenters to build the screen, which was constructed of one hundred eighty-two square feet of lumber at a cost of fifteen thousand dollars.[7] The height of the screen measured one hundred thirty-five feet or about ten stories and towered above the wooden grandstands and folding chairs located below. Images on the screen measured one hundred fifteen square feet, which was three times larger than viewing screens at contemporary silent motion picture theaters. The stereopticon and large screen instantly transformed the bodies of missionaries into giant intercultural representations thirty feet tall and larger than life.

The sight of the screen and the projection of photographs intrigued audiences and impressed beat reporters from local Columbus newspapers. Audiences were impressed as they viewed missionary photographs, heard musical accompaniment by the Cincinnati Symphony Orchestra, and listened to seasoned missionaries speak of their journeys to far away lands. A reporter for *The Columbus Citizen* noted that local college students at nearby Ohio State University sat in their dorm rooms a considerable distance from the fairgrounds and "Marveled" at the projected pictures on the screen. Another reporter for the local Columbus daily *Ohio State Journal* recorded, "When Johnny attends the Centenary exposition with dad and takes his seat in the oval at night, he will witness the largest pictures, on the largest screen, projected by the largest and most powerful lantern ever made."[8]

Methodists reporters were also fascinated by the scope of the projection system, photographs, and silent films on the screen. A writer for the Methodist *Central Christian Advocate* remarked, "It did not seem an exaggeration at all when the sweet face of the Japanese Christian mother was thrown on the screen and in measurement that face was fifty-one feet across and seventy-four feet high."[9] After viewing one silent film donated from a Hollywood studio, a writer for the Methodist paper, *Centenary Bulletin* described his impressions to Methodist readers by noting, "The blinking of a man's eyes shown in a close up was plainly discernable two blocks away."[10]

The eyewitness accounts of missionary photographs and the big screen demonstrated the intrigue of the general public and American Methodists with the scope of the projection equipment at the exhibition. Through these photographs Methodist missionary agencies were able to supply visual evidence confirming missionary presence overseas. These images exhibited the peoples, homes and landscapes of the world and validated the success of foreign workers, helping American Methodists better understand the progressive work being done by their missionaries.[11] During the fair thousands of missionary photographs were projected from magic lanterns and the 'world's largest' dual-lens stereopticon. These machines were able to bring photographed images to life for those watching from grandstands. As a result, American Methodists were able to visualize the work of missionaries in distant lands and better understand their task of evangelizing the world for Christianity.

Sources

[1] Fred Smith "In Stride with the Christian World" *Association Men* (August 1919): 876

[2] *Zion's Herald* 18 June 1919: 787

[3] "Movie Men Said Large Projector was Impossible" *Columbus Evening Dispatch* 25 June 1919: 3; "Centenary Celebration Columbus" *Columbus Evening Dispatch* 7 July 1919: 9

[4] Stanley Went "S. Earl Taylor and the Interchurch World Movement" *The American Messenger* (November 1919): 169

[5] *Zion's Herald* 4 June 1919: 721

[6] "Centenary Celebration Columbus" *The Columbus Citizen* 7 July 1919: 3; "Screen Costs $15,000; It Sells for $3010" *Ohio State Journal* 20 July 1919: 2; *The Zion's Herald* 18 June 1919: 786

[7] "Big Expo Movie Screen Sold" *The Columbus Citizen* 19 July 1919: 9

[8] *Ohio State Journal* 25 June 1919: 3

[9] William C. Freeman "Columbus Centenary Celebration" *The Columbus Citizen* 7 July 1919: 3; "In the Oval" *The Central Christian Advocate* 6 August 1919: 11

[10] *The Centenary Bulletin* 17 July 1919: 1

[11] Kathryn T. Long "Cameras 'Never Lie': The Role of Photography in Telling the Story of American Evangelical Missions" *Church History* 72:4 (December 2003): 820

Research Committee Begins Work
By Terry Borton

After a good deal of discussion, the Research Committee has agreed to begin work on the following:

1. Set up meeting with leading cinema scholars at the Magic-Lantern Castle to introduce it to them as a major research resource, and to explore ways that the Society can work more closely with scholars in the field.

2. Publish on our web site the best of the research-related articles from past *Gazettes*.

3. Establish "Research" as a regular feature of the *Gazette*, and encourage a wide-range of submissions-from full-blown articles to short notes. Provide some hints to members about how to conduct research, and where to look, so that we get more people making well-documented contributions to the field.

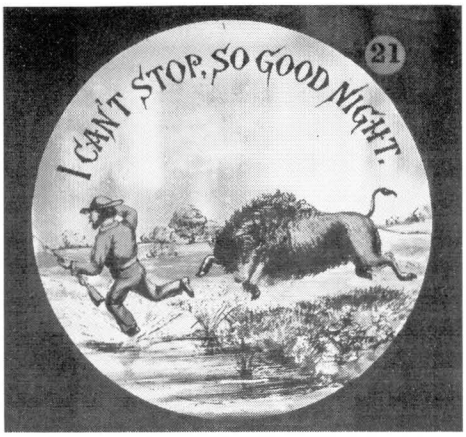
4. Publish *The Magic-Lantern* (the American trade journal of 19th century) in part or CD format.

5. Re-publish existing out-of-print publications, such as Jack Judson's "Guide to Preservation of Magic-Lantern and Slides," subject to the authors' agreement, and finance.

6. Cooperate with The North American Lantern Slide Survey being conducted by the Art Libraries Society and the Visual resources Association.

7. Create a bibliography of Magic-Lantern books, for distribution to Society members, to give out along with our color flyer, and to add to our web site.

The Research Committee welcomes comments and suggestions from members of the Society. Please contact David Francis at amaralfrancis@aol.com.



Favorite Slides
By Lindsay Lambert

I noticed your appeal for photos of people's favorite slides in the September's *Gazette*. I have enclosed two.

Both are the British $3\frac{1}{4}$ inch square variety. The first is the "WELCOME" slice that I have been using in my presentations for over ten years, almost since I started giving them. It promotes Cadbury's Cocoa, and I use it to explain that media advertising is not a new phenomenon. Cadbury's gave the slide away to village lanternists, in exchange for the publicity that they provided. I wrote the Canadian branch of the company, as well as the head office in London, to let them know that their century-old 'commercial' was still doing duty. Nobody replied. I may try again, as it's possible that my letters just didn't cross the right desks.

The second depicts a man being pursued by a North American Bison, popularly know as a Buffalo, entitled "I CAN'T STOP, SO GOOD NIGHT." I saw the image reproduced in a publication a while back, and fell in love with it. I can't think of a better conclusion for a Canadian show. I had the opportunity to acquire the slide in July, 2004, and simply couldn't pass it up.

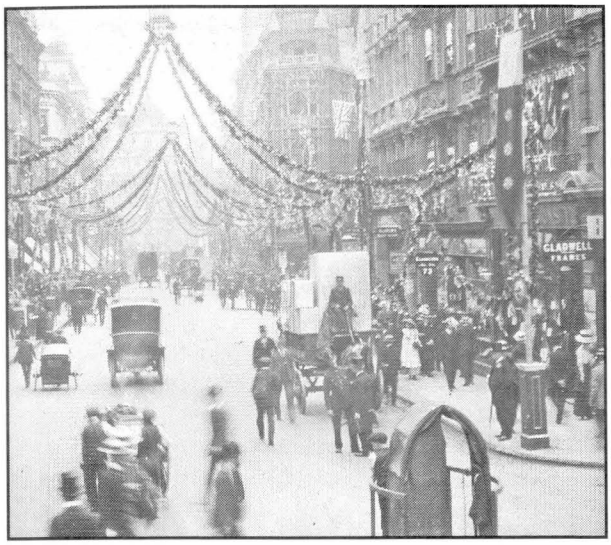
There you have them, my opening and closing slides. You can use your imagination for what goes in between. Incidentally, do you know how to stop a charging buffalo? You take away its credit cards, of course.

Free Slides
The editors will send 10 Incredibly Boring Slides (IBS) to any member who sends us a photo (internet or postal mail) of their favorite slide for future publication in the Gazette. Along with this please include some or all of the following information: What is the subject matter of the slide; Where did you get it; Why do you like it: How do you use it, etc.

The (IBS) you receive may be cleaned to use as cover slides, may be used in a show to bore your "friends", may be used as clay pigeons, or may be sent as a gift to someone you don't like.

On Photographic Lantern Slides

By Tom Rall



One of the great rewards of selling and collecting lantern slides in our Nation's Capitol has been developing relationships with interesting people, all of whom I hope to entice into the membership of our society.

One of these is Pablo Gato, who has become my best customer. Pablo is a handsome, young (by my early old age standards) Spaniard who is Washington correspondent for the NBC affiliate *Telemundo*, the Mexican network. Available in the US on many cable and satellite outlets. Tune into the nightly news there and you're likely to see Pablo reporting.

Though Washington-based he's often elsewhere covering wars in Afghanistan or Iraq or terrorist bombing aftermaths in Madrid or London, or on assignment throughout Latin America and as far away as Asia. As I write this report he could be vacationing in Spain or Tibet, both of which he hoped to visit during the summer doldrums in DC.

When Pablo's in town however, you'd be likely to find him on Sundays at my stall at Eastern Market on Capitol Hill, where we met two or three years ago, after I had both discovered and begun to sell slides there.

He'll be easy to spot-hovering over my boxes of new, unsorted inventory having in previous weeks combed thoroughly through the older boxes into which I have sorted the slides by category.

In front of him will be a pile of slides, often tottering threateningly to fall off the sales table. About the time the theoretical toppling point is reached, Pablo will avoid the potential disaster by transferring the stack to my nearby checkout table.

As he returns to start another pile (The final purchase often being a few dozen slides), I begin to sort for checkout and eye what he's buying today. I find, not surprisingly I guess, that Pablo's tastes are similar to mine. His collection, at least that of which he's buying from me, is a reflection of mine.

Yet, while my collection of images is increasingly becoming focused upon the United States, his is much more international. Spain and Europe is a focus, but his Latin American and Japan holdings are all larger than mine too.

We are both collectors of journalistically inspired photography. My interest was formed by having worked in print media, his by video. We realize that lantern slides are a photographic history common to both. Their documentary quality appeals to us on many levels.

Not the least of these, of course, is that particularly poignant quality of photography to document the age in which it arose. It is both a product of and a record of that age. The age is called "The Industrial Revolution" and we often talk about it. One aspect of that is the relationship of the world's cultures to the revolution in the world. "It's all about the people," Pablo has remarked.

Another aspect of our joint appreciation is a belief that lantern slides, under appreciated by those cultures, are, hence, also under priced.

So, we have become hoarders in hope of long-term monetary gain. In the meantime, neither of us has a clear idea what to do with our collections.

Pablo recently bought a projector but so far hasn't used it. I have two projects I have used once or twice. Yet, whether or not we eventually give shows, I suspect we both realize possible financial reward is remote.

Thus, the collections are an enigma. Maybe eventually we'll figure it out. For now we'll certainly enjoy the deepening relationships that are so commonly formed in a specialist society such as ours.

Northwest Corner Meeting

April 10, 2005

Hosts: Judie and Ralph Shape

Sharon Koch opened the business meeting and John Potter read the minutes of the last meeting. Kudos to Tim Shinners for taking thorough meeting notes, and the NW Corner wishes him and his wife a very happy anniversary, in absentia.

Welcome

The NW Corner welcomed Leslie and David Evans, now of Revelstoke, BC, who hope to make many more NW corner meetings. David reported it is only 11 hours drive from their new home to the Hall's!

Howard Giske, photo curator of the Seattle Museum of History and Industry (MOHI) since 1980 joined the group for the afternoon and provided some great input and added to the lively conversation.

Correspondence and Emails

Sharon Koch
An email from Dick Moore advised that Nate Myers, a long time MLS member had passed away.

MLS Member John Grozik has volunteered to assist the Heritage Museum of Green Bay, WI, in response to an email enquiry regarding magic lanterns. Thanks to John!

Libby Reece is now an honoree student member in response to an email inquiry for a school presentation regarding magic lanterns. Sharon emailed Libby a packet of information regarding lanterns and the society.

Ralph Shape
Various emails have been distributed to members with inquires and items for sale.
An auction catalog was passed around.

Larry Cederblom
Emails were received from Larry Rakow and Terry Borton with accolades for the new MLS flyer distributed with the latest *Gazette*. An initial printing of 2,500 was made for a cost of about $300. Copies were distributed to all members with the *Gazette* with some extras sent to the officers and to those willing to distribute them. Congratulations and many thanks to Larry for the great graphic design and coordinating the printing. It was the consensus or the attendees, as a recommendation to the MLS officers, that the remaining copies be distributed on an as needed basis to members willing to distribute them, at no additional cost to the individuals.

Gazette Report

Thanks to Ralph Shape for writing the tribute to Damer Waddington in the latest Gazette, and to the Halls and Larry for the logistics of getting it included in such a short time frame. Damer will be greatly missed by all.

Larry was thanked for the great job with the latest reprint included with the March Gazette.

Sue Hall advised they are always looking for more articles, but have a reasonable backlog for the time being. Keep those cards and letters coming!

Website

A first round of website updates, including convention dates, officer links, and some electronic file "housekeeping" have been made with the assistance of Sharon Koch, Dorothy Easterday, and Dick Hurley. Dick is a former workmate of Dorothy and has been retained to perform the technical website maintenance. More web updates to follow.

British Convention

The Evans, Shapes, and Sharon Koch advised they are planning to attend the upcoming British convention. They plan to report on the convention with a review and auction results in a future Gazette.

American Convention

Ralph reported he formalized the agreement with the Red Lion Hotel in downtown Seattle. An initial block of rooms has been reserved and more can be added.

It was noticed that often the convention begins with a short program on local history. It was also noted events should allow time for socializing and not be scheduled too intensively. Several comments were made that the canal boat tour in Rochester and the proximity of the Riverwalk in San Antonio were relaxing and allowed time for social interaction.

Howard advised there is a historical photo exhibition in 2006 at the MOHI that might coincide with the convention. Sharon hopes to have a video with photos of past conventions available for viewing.

It was agreed Larry, Sharon, and Ralph will meet and prepare a task list, then ask for volunteers to "divide and conquer" the many chores of preparing for the convention.

Membership Growth

Sharon noted that in general membership in groups such as the MLS seem to be declining and asked for ideas to increase awareness of the society. John advised he has items posted at his workplace that draw attention, and he is giving a show for the Tacoma Historical Society in October. Mike Koch is planning a display in his office showcase, utilizing Larry's new flyer. Several members that frequently trade and sell have offered to distribute a flyer with each transition. Larry plans to have flyers available at the annual Northwest Camera Club show/sale in April.

Research

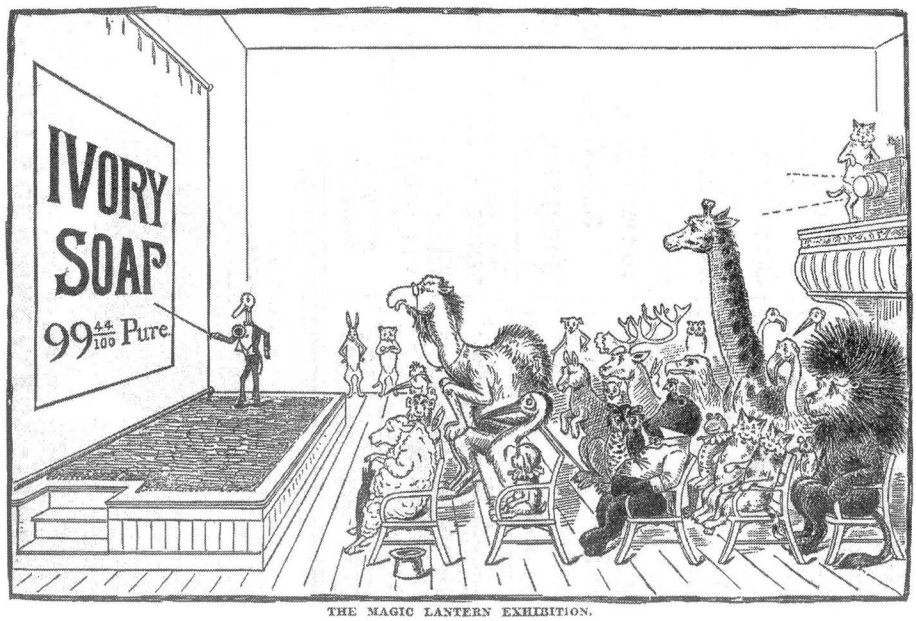
John Potter provided an updated work in progress of magic lantern manufactures. This list has been developed over the years, going back to Joe Koch. While updates and corrections will undoubtedly continue ad infinitum, John offered the document for reproduction of members and/or posting on the website.

Next Meeting

The next NW Corner meeting is in August at Tim Shinners in Vancouver, WA.

Show and Tell

With the business meeting adjourned, the group celebrated Alice Koch's birthday with song and delicious cake. Subsequently all retired to the Shape's home theater for slide showings by Ralph, Shel, Halls, and John. Topics as diverse as a "Swanee River (Old Folks at Home)" slide sing-a-long, the 1900 Paris exhibition, and sailing ships of the Pacific Northwest were presented.



THE MAGIC LANTERN EXHIBITION.

Original in the collection of Tim Shinners, from an 1884 magazine.

The New-Bio Motorsign Advertising Projector

By David Evans

According to the New-Bio Display Company Ltd, formerly of 3-5 Cecil Court, Charing Cross Road, London W.C.2, and later of Aldwych House, Aldwych, London W.C.2, "the Motorsign is sold at a moderate price, low enough to enable small firms as well as large to make profitable use of it". This item had previously been rented out ("by our predecessors" - I wonder who they were?) for the sum of £75 per annum, which included maintenance and the supply of 52 "records", whereas it had been decided that really it needed very little maintenance, so New-Bio could sell it outright for £30, but only including one "record".

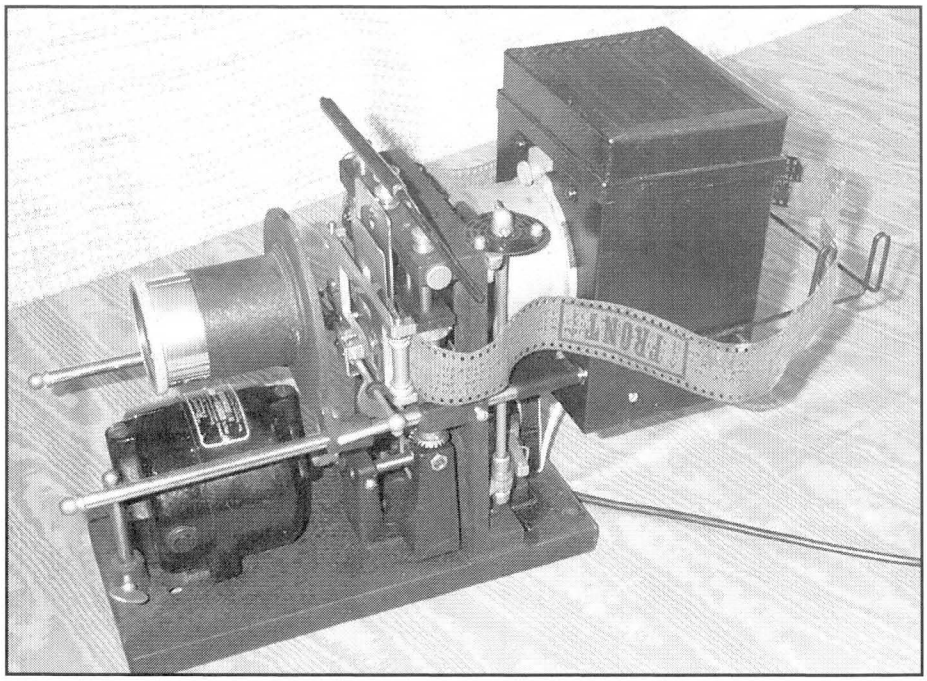


fig 1 The Motorsign projector loaded with its 'record'.

The "record" consisted of an endless loop of paper, about the thickness of cartridge paper, and 35mm wide, with the edges perforated in just the same way and at the same pitch at 35mm film, which might present an opportunity to the ingenious to make a contact print of the (one) existing record. The paper has a message cut into it in the same manner as a stencil, in block capitals, the message arranged so that by the time one circuit of the loop has been cut the lettering is below the original starting point, so that four complete laps can be achieved before running out of width.

The full text of the record reads, "Everyone likes to give advice... few like to take it.. that is why ours is free... but it will help you to obtain better radio... for instance the next best thing to owning a 1937 Mullard Master Receiver is to revitalize your present set with Mullard Master valves... let us prove it... we will demonstrate them in your own set without obligation... or you might prefer our specialist check up service... that's the shortest way to better radio... and for a limited period the charge has been reduced to 2/6... for 2/6 we examine your receiver and valves in your own home and make any minor adjustments and repairs without extra charge... come in and learn how easily and economically you can obtain better radio... at the same time, hear one of the new Mullard receivers... if your own set is not due for replacement you can judge its performance by the standard set by Mullard... we are your local Mullard center and have been selected because we are equipped to give you complete service..."

The jargon has not changed in nearly 70 years!

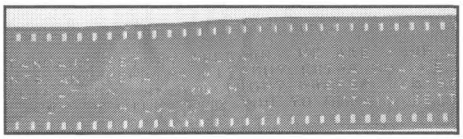


fig 2 The 'Record' - a 35mm paper 'film' with the letters cut into it, like a stencil.

"Each record" continues New-Bio's own advertising literature, "has a capacity of 960 characters or about 175 words, and it takes about 3 or 4 minutes to run through. It is then automatically repeated. Additional records can be obtained from us at 24 hours notice at 5/each, i.e. completely fresh advertisement."

The machine can be hidden and the message still projected via a mirror, in which case you rethread the record the other way round.

Obviously these machines were used for advertising purposes within retail shop premises, and this example dates from about 1935. It comes complete with its original wood transport case with 'Motorsign' stenciled on the side, and has several copies of the advertising ephemera and a wall poster displaying the directions for setting it up and details of the maintenance required.

"Another very effective use of the Motorsign is to broadcast cinema programmes either inside the entrance hall or under the portier of a cinema theatre. No cinema is complete without the "Motorsign."

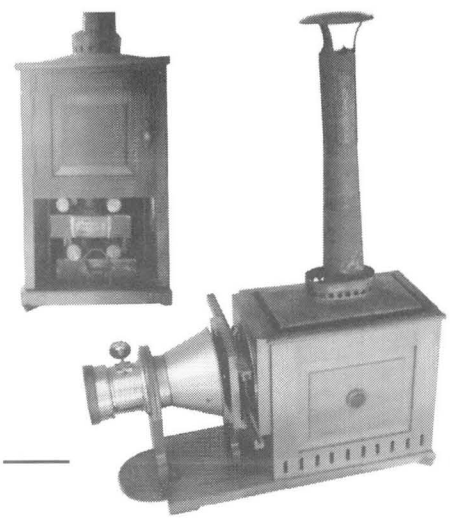
As far as I remember from my youth, there must have been a great many incomplete cinemas around, or the fashion for using this type of advertising had passed by the end of the war, as I don't recall ever seeing one in use!

The same machine appears to have been manufactured by the General Motorsign Co. of Chicago, an example appearing on eBay having a patent date of August 1925. The machine does look more American in format than it does British, and it is quite possible that the British made machine was being made under license. The British Motorsign Company was issuing share certificates in March 1930, so may have been incorporated about then. This may have been the predecessor to the New-Bio Display Company.

The machine illustrated required little, other than cleaning, lubricating, and converting to a 'safe' form of electrical power, without exposed switch contacts as it had originally. It has been fitted with a 12 volt, 150 watt quartz halogen projection lamp fed from a transformer in a separate box. The motor speed is adjustable via a gramophone (phonograph) type of ball governor.

For Sale:

Mahogany and brass, James W Queen and Co. Magic Lantern, as illustrated. Direct all enquires and/or offers to: Patricia Ann Ash, 10281 SW 92nd Terrace, Miami, FL 33176



Research Note: New York State Instructional Slides continued from page 1

From 1856 to 1939, the Division of Visual Instruction of the New York Education Department ran a massive lantern-slide rental service. The Library in Albany maintains a summary list of subjects, three large boxes of individual subject catalogs, 18 reels of microfilm of the slides, and 26,450 copies of the slides themselves, though these appear to be stored elsewhere. Most of the pre-1911 slides were destroyed in a fire at the library. The microfilm contains 20,000 unique images. (Somewhere, years ago, I remember reading that the total lending library amounted to 40,000 slides, but that is just a memory.)

I skimmed a number of the subject catalogs, all of which were post 1911, so earlier catalogs may well have been destroyed in the fire as well. Most of the extant catalogs were about foreign countries, but there were also catalogs on "Abraham Lincoln," "Benjamin Franklin," "Oral Health," "Clay and the Objects Made From it," etc. Most were about 30 pages long, and contained a brief introduction to the subject, the source of each slide, and background information about it - ranging from a sentence to a paragraph. The "Australia" catalog had handwritten notes in it for future revisions. A number of catalogs were published as "Second Revision."

I checked both the "Abraham Lincoln" and the "Benjamin Franklin" catalogs to see if they included the sets on these subjects by Joseph Boggs Beale, and to my surprise they did not, though Beale's work was included in other state lending libraries, such as that run by Oregon. The "Lincoln" catalog was published in 1932. Perhaps Beale's work had been included in earlier editions, and was considered passe' by then, though a few years later it became a standard monthly feature in *Grade Teacher*, the leading teacher magazine. The New York "Lincoln" catalog 1932 selection is, to my mind, pretty uninspiring: multiple portraits of Lincoln and his cabinet, statues, a few photographs, and copies of documents.

I didn't take the time to see if someone has written about the New York slide system, or other state lending libraries, but for some aspiring researchers here's a map to one treasure trove, and perhaps others in other states-like yours.

Wanted:

I explained in a previous Gazette that I was having my slide carrier repaired. It unfortunately hasn't worked out well, and I badly need a replacement. If someone could please help me out with one, I will be most grateful.

The carrier needs to be the double-sliding pattern, but with parallel slots at each side to accept both the British 3 ¼ inches square and American 3 ¼ x 4 inch formats, ideally with slide-lifting levers. It should be about 4 ½ inch high overall, and no more than 11/16 inch thick to fit my lantern.

I would welcome a broken one, as I now know what not to do, as well as other suggestions. Please contact Lindsay Lambert, 41 Bellwood Avenue, Ottawa, Ontario K1S 1S6; (613) 730-7797

For Sale

I have the slides below from the UK available, and wonder if they have any commercial/historical interest:

1] Painted view of spectators in Victorian dress on board a vessel looking at an iceberg. Not a photo.

continued page 12

2] Boat wrecked on iceberg, human figures in foreground. Painted, not a photo.

3] What looks like two photographed figures, a man in what looks like a clergyman's attire, with a young woman who is obviously poor. They are painted, against what could be street scenery from a play. There is a handwritten text, "Love Means All". This slide is cracked.

4] A railway platform, a woman surrounded by porters. Handpainted. Text: "Shadowed by Sin."

5] Back-garden of a brick house, boy sitting on the ground reading, young woman turned away from him. Text: "Shadowed by Sin."

6] Probably the front gate of the same house. Probably the same woman, probably same clergyman together at gate. Handpainted. "Shadowed by Sin."

7] This is an oddity: man in Greek costume standing by a barrel (possibly Socrates?), looking with horror at two human figures flattened on the ground, obviously by the rolling barrel. Handpainted. No ID.

8] Same figure sprawled in front of a barrel that has a lantern inside. He is lying on a leopard skin, with a pet cat beside him. Handpainted. No ID.

9] Poor quarter street. Handpainted. ID: "Tenement house".

10] Living room scene. Man seated in chair with baby on his knee, woman standing behind chair. "Wee Davie", from life models".

11] Country graveyard, a fresh grave being dug. Handpainted. ID: "Wee Davie", "from life models".

12] Graveyard with figures walking away from fresh grave. Lavish countryside. Handpainted. ID: "Wee Davie", "from life models".

13] Dog in baby's dress looking in a mirror. Not a photo. Handpainted. No ID.
Following are black and white photos, and may constitute the same series of what appears to be a prison for delinquent youth - Church Army?

14] What appears to be a courtroom scene.

15] Man in military dress shakes hands with a man who may be a lawyer or politician, or governor. Test is partially hidden, but word that is probably "warden" can be partially discerned.

16] A vegetable garden prepared for cultivation. Text: "Makers: Church Army Lantern Dept., 14 Edgeware Rd...." (rest of address hidden)

17] Two lower class youths working a garden. No ID.

18] Barrack-like courtyard, with figures in military dress standing at attention. There is a cannon in one corner. A jet of water from a hose-pipe is playing. Text: "Makers: Church Army Lantern Dept., 14 Edgeware Rd...." (rest of address hidden)

19] Two boys with boxing-gloves sparring, a group standing around. No ID.

20] (This may not be part of the above.) Chickens in foreground, 4 men in cloth caps standing behind. Photographer's address partially obscured, but legible is "King St... Covent Garden".

21] (Not part of the above set). Picture of large 19th century building. No ID.
Following are advertisements.
Colour..Copyright "Morgan's slides" or "Morgan's projected publicity."

22] "A West End Programme in the East".

23] "Syd Jackson as Sarah the Cook in Dick Whittington".

24] "Eldorado. The cream of ice-cream".

25] "Another broadcasting star Miss Nora Williams."

26] "Jack Daly the Irish personality star."

27] "Elsie Prince the Favourite Revue Star."

28] "We have wonderful programmes coming watch for them!"

29] "Also those wonderful BBC artistes The Four Aces".

30] "Also Afrique the Greatest of All Impersonators".

31] "Radio's Star Impressionist Beryl Orde".

32] "Post it to Vernons to win 75,000 pounds. "Made by S. Presbury & Co. Ltd."

33] Same text as above, but different slide.

34] Same text as above, but different slide.

No copyright ID
35] "E.J. Ward (The Mirror Shop) etc."

36] "Your enjoyment is incomplete without a visit to Dubosky's The Lutka House' Commercial Road Excellent Jewish food and appetizing drinks".

37] "Wedding & engagement rings" etc. "C. Harris Jeweller, 1 Market Way, Lansbury Market, Poplar E. 14".

38] "Content... Secure... Yes! Thanks to my Brooks Rupture Appliance" etc.

39] "Fit for anything with a Brooks Rupture Appliance" etc.

40] "R. & G. General Supply Company...361 West Ferry Road Millwall" etc.

41] "Wickham's of Mile End Road. London's Largest Cash and Credit Store..."

42] "Do you know that Charlies Fish Shop North Street Corner of Cordelia Street specializes in home cured haddocks and bloaters..." etc.

43] "Enjoy your leisure at The Resolute 2 minutes from this theatre..." etc.

44] "Hold your club at Sansom's Liberal discount given..." etc.
Contact: Peter Davis, c/o Villon Films, 4040 Ontario Street, Vancouver, BC V5V 3G5, Canada Tel/Fax (604) 879-6042 peter @villonfilms.com

Nomination Form for Officers

The officers of the Society shall be (a) President, (b) Vice President, (C) Secretary, (d) Treasurer. The offices of Secretary and Treasurer may be combined. All officers shall be elected by mail ballot and shall serve for two years beginning after their election, may be re-elected, with the exception of the President, who may only serve consecutively two terms. Present officers eligible for re-election:
President: Sharon Koch
Vice President: Larry Rakow
Secretary/ Treasurer: Dick Moore

Nominations:

President: _____

Vice President: _____

Secretary/ Treasurer: _____

Please return ballots by January 15, 2006 to:
Ralph Shape
3757 S. 194th St.
Seattle, WA 98188

You are invited to join us for the

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2006

July 7, 8 & 9

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